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ABSTRACT

This publication is a basic "cookbook" for social studies educators who want to plan and organize a workshop dealing with another culture for elementary and secondary teachers. Japan has been chosen as the model. However, most of the suggestions can be used to present a workshop on another culture as well. There are six major sections. The first section discusses the topic "Why a Workshop on Japan?" Reasons for teaching from a global perspective and for using Japan as a model are examined. The purpose of the workshop is discussed. The second section deals with "Basic Decisions" which must be made when planning a workshop. Some of the questions discussed are intended audience, level, and topics to be emphasized. "Planning the Workshop" is the topic of the third section. Sources of ideas and materials for planning a workshop on Japan are presented. Also discussed are when and where the workshop should be held, the cost of a workshop, and how the workshop's expenses will be met. The fourth and fifth sections deal with planning the program and arrangements. General rules for program planning and handouts and display materials are discussed. Several different formats to be used to present themes and topics are discussed--lecture, panel discussion, show and tell, games, materials/methods tryout or creation. Creature comforts, equipment, and hospitality are dealt with. The publication concludes with a description of things to do such as sending thank you letters to guest speakers after the workshop is over. The appendices contain a number of useful resources including a list of resources for teaching about Japan. (Author/RM)

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PLANNING A TEACHERS' WORKSHOP ON JAPAN

by

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FOREWORD

Each year, across the United States, there are hundreds of workshops intended to increase teachers' skills in helping students at all levels to live in a multicultural, multinational world and participate in solving its problems for the mutual benefit of all the world's peoples.

These workshops deal with information, concepts, values, sets of skills, and the encouragement of social participation. They vary widely in objectives, scope, clientele, resources, and funding. But whatever the variables, there are some conceptual and procedural commonalities. Attention to these can contribute materially to a workshop's success.

This pamphlet is a basic "cookbook" for workshop organizers. Its ingredients and recipes have been use-tested. It is a foundation, not a substitute, for creative planning, intended to give the organizers more time to develop their own original and imaginative ideas. To continue the cookbook metaphor, quantities and seasonings can be altered to suit your own tastes.

Japan has been chosen as the model in this manual, but most of the suggestions can be applied to other areas. In fact, the workshop experiences on which this guide is based have included regions as diverse as China, India, and Africa.

There have been many sources for these suggestions, most of them recollections of past workshops. Major contributors of both experience and expertise are Kay Sandberg, Coordinator, TJS (Teaching Japan in the Schools), and David Grossman, Director, SPICE (Stanford Program on International and Cross-Cultural Education), Stanford University Center for Research in International Studies.

Elgin Heinz

WHY TEACH FROM A GLOBAL PERSPECTIVE?

Mariners and mathematicians have known for millennia that the world is round. But, so far, very few people have experienced a view of the world as it actually is -- a spherical spaceship. This spaceship, of which only the surface is habitable, has a fragile life-support system. The activities of all passengers and crew members, whatever part of the spaceship they live on, affect directly by interaction, or indirectly by modifying the life-support system, the lives of all their fellow travelers.

Most people, including teachers and students, are only marginally aware of what is going on in the parts of the spaceship outside their own immediate natural and social surroundings. Most of us, for example, would protest vigorously against the building of a nuclear reactor in our neighborhood (unless, perhaps, it promised to provide a lot of high-paying jobs); but, who among us has protested the building of nuclear reactors in India? Our habitual concern with our own local affairs ("we", of course, are all the people of the earth) is shaken only occasionally, as when the leaders of a group of small oil-producing nations decide to improve their people's economic position in the world before their oil runs out. Ironically, in the United States it is the farmers, foresters, and fishermen -- traditionally, the most isolationist of America's people -- who are most aware of global interdependence. Nearly half of everything they produce is sold in markets outside the United States.

How can we encourage awareness that our survival depends on the welfare of people on the other side of the globe? It is easier now than it was a few years ago when it seemed that the United States could make unilateral decisions that the rest of the world had no choice but to accept. Now, it is increasingly clear that we are as dependent on others as they are upon us. The problem is not so much to create awareness as to make that awareness habitual, so that, in all thought and action, recognition of global interdependence will be part of the decision-making process.

WHY USE JAPAN AS A MODEL?

The examination, trial, and evaluation of materials and methods that will encourage acting in a context of global awareness and empathy is, presumably, a major purpose of your workshop. The use of Japan and United States-Japanese relations is proposed as a model with which to develop that awareness and empathy for several reasons:

1. Most obviously, Japan is a direct and visible influence on American life and lifestyles through its consumer products. Even though students may have no knowledge of Japan as a place or of Japanese as a people, they will recognize Nikon cameras, Sony TV sets, and Toyota automobiles -- springboards for identification games that can lead, depending on grade level, into comparisons of American and Japanese families, investigation of how a resource-poor nation can be an industrial superpower, or analysis of the politics of trade.

2. Japan is a modern, industrialized country with living standards and problems comparable to our own -- with both similar and different solutions. The value systems, also, are comparable -- but with contrasts that force us to examine our own assumptions. At the elementary level, a teacher can develop concepts about families that live in different physical and social environments without having to explain incomprehensible or prejudicial differences in standards of living. At the secondary level, students can explore and argue Ezra Vogel's thesis that, "Given its limited resources, Japan has dealt more successfully with more of the basic problems of post-industrial society than any other country."

(JAPAN AS NUMBER ONE: LESSONS FOR AMERICA, Harvard, 1979, p.viii)

3. Japan provides fascinating historical comparisons and contrasts that encourage the discovery of fresh perspectives on European and American history. For example:

- . Feudalism, whether studied as an economic, political, or romantic phenomenon, becomes markedly more significant when not seen as exclusively Western European.

- . Ethnocentrism and cultural values are brought into focus, without appearing to threaten the students' own values, by a contrast of 17th Century European and Japanese customs, as illustrated by the adventure novel, Shogun.

(Although basing his story on historical events, James Clavell changes details and introduces anachronisms for

dramatic effect; an interesting research project on "What is History?" could be derived from comparing Shogun with the factual history of Will Adams and the founding of the Tokugawa Shogunate.) How values both persist and change can be discovered by comparing the America and Japan of 1600 with the United States and Japan of today.

. The principles of American government and the struggle to determine what they should be are clarified by comparison with the principles on which modern Japan was established at about the time of our Civil War.

4. For adults concerned with the economic and political future, Japan is by far our most important partner in the Pacific.

5. For artists and writers of all ages and interests, and for all who enjoy literature and the participatory arts, ranging from drama to painting to judo, Japanese studies offer perceptions of reality that vividly encourage active involvement and creativity.

SHOULD THE WORKSHOP DEAL ONLY WITH JAPAN?

Concentration on a specific country has the initial appeal of simplicity. Adding countries seems to multiply problems. If time and resources are limited, trying to look at more than one country may lead to superficiality. Research has indicated that students usually learn better if they have a working knowledge of one culture before comparing others.

On the other hand, there are persuasive reasons for considering two or three cultures in the light that is generated when they are juxtaposed:

1. More and more, we are recognizing the need for global studies -- the interrelationships of all countries and cultures. Simultaneous study of all cultures would introduce an impossible number of variables, but study of two or three sharpens sensitivity to similarities and differences.
2. All learning is by comparison and contrast. If study is limited to a single culture, students will, consciously or unconsciously, compare it with their own, usually to the other culture's disadvantage. Introduction of an additional culture encourages three-way comparisons, reducing ethnocentrism.
3. Courses that deal with Japan frequently include other countries as well; including them in the planning encourages more effective curriculum organization.
4. A workshop that includes study of more than one culture may attract a larger audience. If the general public is invited, to improve public relations or to generate revenue, a comparative-cultures workshop might have more appeal than a specialized one.

Before deciding, look at the workshop's objectives in the light of material, time, and human resources. Consider also the nature of the local public and the anticipated world situation at the time of the workshop.

WHAT IS THE WORKSHOP'S PURPOSE?

1. General information?
2. Creation of a favorable teacher, pupil, and/or public climate for global, Asian, or Japanese studies?
3. Neutralization of prejudices and stereotypes?
4. Curriculum revision, concept analysis, examination of the philosophy and purpose of education in the district?
5. Staff development and instructional improvement through better materials and methods?

Ordinarily, all five will be present; it is the emphasis that will have to be determined. Choice of emphasis will affect the number and type of sessions: lecture, panel discussion, "show and tell," simulations, materials/methods tryout, and materials/methods creation.

Major modifiers or determinants of emphasis include:

1. The expectations as well as the needs of the participants; expectations can relate to (a) the nature of the workshop, (b) its anticipated outcomes;
2. Backgrounds of the participants -- particularly whether they have attended other workshops on Japan (check for duplication of activities -- repetition is not necessarily undesirable; it may be needed for reinforcement);
3. Funds, personnel, and materials available for follow-up activities that will enable participants to replicate demonstrations in their own classrooms;

4. Availability of special resources -- a museum exhibition of Japanese paintings, a visiting Japanese scholar, a wind-fall grant of funds for procurement of materials and training teachers in their use, etc.

FOR WHOM IS THE WORKSHOP INTENDED?

Who wants the workshop? Who needs the workshop? The two are not necessarily synonymous. Teachers may be so satisfied with an unsuccessful procedure that they defend it passionately, even while the course is dying as a result of its failings. In some ways, the most difficult task of the workshop organizers is to convince those who need it that they want it. The promise of materials or methods that will enhance or supplement (never replace!) their comfortably familiar textbooks and lesson plans may help.

Persons who should be encouraged to participate include:

1. Teams of Teachers. Special inducements to groups from a single school will bring teachers who might not come if alone. More important, when they return to their school, the teachers who came together will have a synergistic effect -- four teachers from a school can be 16 times as effective as one. They need not, perhaps should not, all be social studies teachers -- the study of Japan should be correlated with English and the arts as well as being interdisciplinary in terms of the social sciences.
2. Support Personnel. Curriculum coordinators, department heads, school principals, district and state supervisors

should be urged to participate and contribute their expertise. Few innovative programs can succeed, or even be initiated, without administrative support.

3. Textbook Writers, Editors, and Publishers. Invite both those who have fresh ideas to offer and those whose books show a sad lack of imagination and knowledge of Japan.

4. The Adult Public, Particularly Parents. Their attendance will help defray expenses and create a climate of community interest, approval, and support. Not only will they get information about a country that will be useful in their own decision-making, they will get a better view of teachers who are intent upon improving the education of their children. Community leaders and newspaper/TV/radio editors and reporters should receive special invitations.

FOR WHAT LEVEL SHOULD THE WORKSHOP BE DESIGNED?

At what school level should the workshop's activities be aimed -- primary, intermediate, or secondary? Or, all three, simultaneously? There is some general information that would be useful to almost all teachers -- for example, details of the landscapes and lifestyles that establish Japan as a real place and the Japanese as real people.

Beyond this, needs begin to diverge. Primary school children need direct experience of physical objects and events; intermediate students can handle group experiences and relationships; lower secondary students can begin to understand geographic and cause-effect relationships; and

upper secondary students can derive and conceptualize meanings from vicarious experience and history. A given set of artifacts can be used at every level from K through 12 by encouraging students to make increasingly sophisticated inquiries and inferences about their nature and use at each level, but social science abstractions are difficult even for most high school students.

This common-sense observation, formalized by Piaget, needs to be paralleled with Jerome Bruner's premise that students at any level can understand any concept that is presented in concrete terms with which they are familiar. This is hardly the place for discussion of educational theory, but these basic precepts suggest that:

1. Any session that presents its topic in terms of experimental activities can be useful to teachers of all grade levels;
2. The extent of the usefulness will depend on whether the demonstrated activities are within the grade level's existing experiential frame of reference;
3. Topics that are presented in abstract or generalized terms will need to be followed by "translation" sessions that will devise activities to make the topic intelligible to students. Illustrations of all three of these points can be found in the film, Teaching About Japan (The film and notes for its use should be available at your nearest outreach center. See Appendix G.).

"At what level" applies to the teachers as well as to their students. A real problem for workshop designers is the range of teachers' previous knowledge and experience. Generally, it is desirable to provide an equivalent range of small-group activities from which teachers can choose as well as major meetings.

WHAT TOPICS OR THEMES SHOULD BE EMPHASIZED?

It is tempting to fill the workshop with exotic and spectacular elements ranging from demonstrations of tea ceremony and kimono-wearing to feature-length films. These presentations entertain audiences of passive observers and get desirable publicity in local newspapers and TV talk shows. But they must meet three tests:

1. Are they available on a continuing no-cost or low-cost basis to classroom teachers?
2. Are they functional in illustrating significant aspects of a culture, or do they encourage distorted stereotypes? Participation in a tea ceremony can provide useful insights into the traditional Japanese value system -- but drinking tea is the least important aspect of the ritual. And, how many Japanese practice chanoyu today?
3. Do they develop and enhance the workshop's educational themes or objectives?

Themes and thematic development are crucial aspects of workshop planning. Without them, teachers may take useful items of information or techniques back to the classroom but

may not have a way of using them to reinforce the learning process. If the school district does not already have a conceptual matrix that will determine the workshop's topics, we recommend the following one. It was developed by a joint team of Japanese and American educators at the East-West Center in Hawaii and is the framework for the Asia Society's Opening Doors: Contemporary Japan. Although Japan is the illustrative model, the matrix can be used for direct or comparative study of any culture.

One dimension of the matrix is the hierarchy of human needs established by Hadley Cantril who, in The Pattern of Human Concerns (Rutgers, 1965), summarized the findings of 20,000 interviews in 13 countries around the world. He found a remarkable consensus in all cultures on both the needs and their ranking. A second dimension is the set of social science disciplines used in studying the activities pursued in meeting needs. The third is a set of universal themes that encompass the varieties of actual human behavior:

HIERARCHY OF HUMAN NEEDS

1. Physiological satisfaction.
2. Physical and psychological security -- freedom from pain and fear.
3. Awareness of natural and social regularities (basis of decision making and prediction/planning).
4. Affiliation; sense of personal identity through recognition by one's group.
5. Self-esteem: confidence in one's abilities.
6. Commitment to a system of values that gives life a sense of purpose.

STUDY AREA OR DISCIPLINE

economics
political science,
technology
science, technology,
aesthetics
anthropology,
sociology
psychology
philosophy, religion, the
arts

NOTE: Geography and history do not appear on the study area list because they provide the space-time context in which all needs are met. Since the particular circumstances of place and time affect all needs and the ways devised to meet them, both geography and history are essential areas of study.

THEMES

From the hierarchy and disciplines, a set of five themes can be derived for workshop organization and classroom use:

1. Contemporary life and livelihood (needs 1 and 2).
2. Perception and expression of reality (need 3).
3. Identity (need 4).
4. Decision-making (needs 3 and 5).
5. Values (need 6). In practice, values may precede decision-making; decisions are strongly influenced by personal and social values. Neither values nor decisions are apparent, however, except in behavior, the individual's participation in society.

WHAT PRINCIPLES OF LEARNING ARE INVOLVED?

In addition to the precepts of Piaget and Bruner, there are two principles of learning so fundamental that they often are ignored, but they are essential for planning workshop sessions:

1. All learning is by comparison; without it, no idea or thing can be differentiated from any other. Trial-and-error learning is the comparison of successful with unsuccessful trials. Most comparisons are so habitual as to be below the threshold of consciousness. For daily routine, this is fine. Cultural comparisons, however, where there is always the danger of polarized stereotypes and ethnocentrism, must be made in the open. Encourage participants, both in the workshop and in their classrooms, to defuse potentially explosive comparisons in two ways:

- . Involve more than two countries in the comparison. This reduces "we-they" attitudes which usually are unfavorable to "them."
- . Don't polarize. Get a group consensus as to where on a continuum people, things, or ideas should be placed (in a rainbow, where does one color leave off and another begin? Is anything completely black or completely white -- or more or less white when compared? Are all Japanese short and all Americans tall?).

Three-way comparison and use of a continuum are exciting discoveries for students who haven't learned to use them consciously and for teachers who haven't adopted them as major instructional devices. Even more exciting is the discovery that the comparative approach can enable us to learn about ourselves. It is not until we see ourselves mirrored in another culture that we become aware that we, too, have a culture that can be examined, admired, and -- if we don't like what we see -- changed. An old African proverb says, "He who never travels thinks his mother is the only cook."

2. Generalizations are meaningful only to those who have concrete, experiential referents for them (How do you communicate the color "green" to someone who is blind?). This means that lectures weighted with academic abstractions, or descriptions of home life by foreign students, will have limited use unless they are (a) presented in terms of experiences familiar to teachers and their students, or (b) followed by working sessions in which participants, using comparisons and analogies, translate what they have heard into what their students can comprehend and apply. It is the same problem

laced by a teacher, home from a vacation trip to Japan with boxes of slides, who tries to translate "What I saw" into "What does it mean?"

Once the importance of these basic principles is recognized, the rest of the planning is a matter of common sense. To revert to our cookbook metaphor, the banquet menu must be arranged to create a sequence that leads from a piquant taste-sharpener to a satisfying dessert.

WHO CAN HELP? SOURCES OF IDEAS, GUIDANCE, AND MATERIALS

Someone must be interested in putting together a workshop on Japan, or you wouldn't be reading this guide. If the interest is serious, the first task is to form an organizing or steering committee. Whom can you depend on for membership -- district staff development coordinator, social studies supervisor, social studies council members, enthusiastic classroom teachers? However expert and experienced the help from outreach center or other agency, it can be effective only if there is a strong local committee. Assuming that it exists, on whom can you call for help?

1. Teachers in the district who have personal enthusiasm and/or experience in teaching about Japan. There is no substitute for local teachers who know and are known and respected by their colleagues. Visiting experts may not be aware of local circumstances and may appear threatening to teachers who are in a situation outside their own area of assured competence.

2. The nearest university outreach center (see Appendix G for addresses of these and other helpful organizations). Outreach centers such as TJS (Teaching Japan in the Schools, Stanford U.), that have planned and presented many successful workshops, should be consulted as soon as the need for a workshop has been identified. They can be of tremendous help in determining what should be included, who should be invited as guest speakers, and how the workshop should be organized.

3. Asia Society Education Department, a national center for education about Asia. It is a focal point for information and for help in locating human, material, and financial resources. Asia Society is the publisher of Opening Doors, Contemporary Japan, a substantial volume of instructional units backed by a comprehensive, annotated resource guide that is organized according to needs-based themes.

4. Service Center for Teachers of Asian Studies. Focus On Asian Studies, the Center's resource journal and newsletter, has up-to-date reviews, announcements, and evaluations of new programs, products, and publications. It is the indispensable reference for anyone interested in teaching about Asia.

5. Japanese Embassy and Consulates. These are invaluable sources of informational materials and films that can be adapted to teacher education and classroom use. Occasion-

ally, they can provide knowledgeable speakers on subjects of current concern.

6. Museums and other organizations that have educational programs or public service departments. Although a museum may not have a Japan specialist, its education officer or curator can be helpful in finding and arranging exhibits. Import-export firms and businesses with overseas branches often can help.

WHEN AND WHERE SHOULD THE WORKSHOP BE HELD?

Choosing a Time

1. Lead time is essential; the more the better. And, the larger the scope of the workshop, the longer the lead time needed. As a rule of thumb, a substantial proposal should be ready at the time the school district begins collecting the requests and proposals on which the next year's budget will be based.

2. There are good arguments for and against all conceivable schedules or time frames. Generally, a concentrated weekend is most effective, particularly if planned far enough ahead that potential participants can arrange to keep that weekend clear of other activities.

With a weekend workshop, attention is focused, with a minimum of distractions. Participants, aware of the limited time, cooperate in moving directly toward the planned and announced goal. Energy is not diffused as it is in once-a-week after-school meetings. Administration is not faced

with the expense of hiring substitutes for released-time meetings. School buildings, with all their facilities ranging from chalk boards to parking lots, are available for the nominal cost of custodial services. Resource persons, such as university professors and students, are more readily scheduled.

Time can be adjusted to meet the requirements of the workshop's objectives, from a Saturday morning minimum to a Friday evening to Sunday afternoon maximum.

3. Which weekend? Local customs vary. A holiday weekend may be ideal -- or disastrous if everyone in town habitually goes skiing on that holiday. Make some tentative selections, then check them against schedules of high-interest sporting and cultural events. This works both ways -- you'll want to avoid football championships but coordinate with a museum exhibit of Japanese art.

4. Consider school routines. There are weekends normally occupied by long-range lesson preparation, into which the workshop could fit, and weekends grimly devoted to reading term papers and examinations. Ideally, the workshop should be scheduled for a time that will encourage teachers to use its products in preparing and revising lessons for the next semester's courses.

5. Take your preferred dates to the school district's calendar-planning session. Settle on one that will minimize competition for participants and get it entered on the official calendar that is distributed to all schools.

Choosing a Place. A school site has many advantages:

1. rooms for both large and small groups;
2. chalkboards, projectors, and screens;
3. easy access by public transportation and parking for automobiles (usually);
4. the ambience in which workshop products will be used, encouraging immediate trial and evaluation;
5. exhibit space; space for coffee urns, etc., and
6. low cost.

Poor acoustics and institutional atmosphere sometimes are cited as disadvantages. They aren't. They are part of the real-life situation for which the workshop products must be designed and in which they will be used.

WHAT WILL A WORKSHOP COST?

This is the first question that will be asked by school district administrators and potential sponsors (When the Utopian millennium arrives, the first question will be, "What will the workshop achieve?"). Organizers should have a fairly detailed estimate with which to answer. Consult the school district's accounting office and the nearest outreach center for the costs of workshops comparable to the one being planned.

Categories of expenditures will include:

1. honoraria, travel, and other expenses for guest speakers;
2. rental of space (in many school districts, classrooms and auditoriums can be used for the cost of custodial services, light and heat);

3. rental of equipment (in most cases, school district audio-visual and duplicating equipment can be used without cost; but what about coffee urns?);
4. supplies (especially paper for duplication of announcements, programs, teaching materials to be distributed, evaluations, etc.); don't forget food and drink;
5. publicity, printing, and postage (some school districts have internal delivery systems that will save postage if items are started on their way soon enough);
6. follow-up staff development and encouragement (without support in actually using what they have learned and building it into their courses, many participants will, under pressure of daily routine, allow the workshop to become a pleasant memory, having no effect in their classrooms);
7. miscellaneous (the one thing that must be expected is the unexpected).

HOW WILL THE WORKSHOP'S EXPENSES BE MET?

Funding can be sought from both official and unofficial sources. With both, start close to home. At whatever level the request is made, a favorable response will depend on (1) clarity and specificity of the workshop's objectives; "to help students learn about Japan" is not enough; (2) a realistic budget of how the money will be spent; and, (3) evidence of teacher, administration, and community support. Following are some potential sources:

1. Government, Local. School districts vary enormously in their budget priorities and allocations. Most districts have some provision for staff development; this is the place to start. Some of the most useful district-level support can come in the form of meeting facilities, duplication of materials, etc.

2. Government, State. Check the resources of the State Office of Education. Some, like New York, have a special department for global education (Center for International Programs, State Education Department, Empire State Plaza, Albany, N.Y. 12230). Others may have only a single social studies coordinator. In 1979, however, each was given 50 copies of Opening Doors: Contemporary Japan. Some copies still may be available.

3. Government, National. This is a source primarily for large scale, long-range projects. Formal proposals and a substantial element of innovation are prerequisites. Most school districts have officers acquainted with idiosyncrasies of national agencies and experienced in writing proposals. Enlist their help.

4. Unofficial Sources. Non-profit organizations and foundations, PTA's, local merchants, World Affairs Councils, United Nations Associations, Rotary International, Japanese-American Citizen Leagues, civic improvement groups -- the list is limited only by your imagination. Few of these have substantial uncommitted funds, but all share a real interest in improving education, and almost all -- when convinced of the value of the workshop -- can finance a teacher scholarship, visiting lecturer, two-day supply of coffee, or some other specific item of limited cost.

5. Registration/Enrollment Fees. As a basic rule, no matter how comprehensive and lavish the workshop's funding

from public sources, each participant should be required to pay a registration fee. The amount will depend on local norms, the quantity of free materials that will be distributed, length of the workshop, whether or not meals are included, as well as direct costs.

Human nature being what it is, people tend to devalue anything that is free. Many workshops have been destroyed by people simply failing to show up -- having made no financial commitment, they feel no qualms about not attending.

The registration fee, particularly if there is a discount for pre-registration, is a useful way of determining the approximate number of participants to be expected and the space and materials that will be needed for them.

The pinch of the fee is alleviated by the participants' understanding that they will receive classroom-ready or classroom-adaptable materials at the workshop that, even if available elsewhere, would cost more to buy than the amount of the registration fee.

If the workshop is open to the public as a source of fresh and unusual information about a fascinating part of the world, general registration can provide funds for otherwise unavailable resources, such as cultural artifact kits.

WHAT ARE SOME GENERAL RULES FOR PLANNING THE PROGRAM?

1. Investigate participants' expectations. No matter how good the program, it will fail if teachers come expecting one thing and are confronted with another. This is a basic

characteristic of human nature -- the awareness of natural and social regularities in the hierarchy of human needs.

Implications for planning are twofold:

- . You can't assume that teachers' felt needs are identical with the planning committee's goals; there must be a preliminary survey to ascertain what they want.

- . Advance publicity must make very clear what the themes, content, and procedures of the workshop will be.

2. Check participants' backgrounds. The workshop must offer sessions that will attract and provide substantial content for novices and experienced teachers of Asian studies alike. It must not appear to duplicate the activities of any other recently held workshop. In general, this means scheduling general sessions that feature a widely-recognized speaker or new materials and methods (preferably both!) and special sessions for teachers with different needs. Topics for these sessions will emerge from the survey of needs and expectations.

3. Arrange sessions in a sequence that develops the workshop's theme.

4. Provide situations that make different demands on the participants as they move from session to session. Avoid having two or more passive sessions (lectures, panel discussions) in a row. Ideally, each information-receiving session is followed by one in which participants translate what they have learned into classroom-usable form.

5. Early in the workshop, schedule a session that involves all the participants in some kind of cooperative activity. Ice-breakers that demand complete involvement and, at the same time, sharpen awareness of cultural differences and the problems of dealing with them include simulation games such as Bafa-Bafa (Appendix C.3). Two suggestions on the use of simulations: (a) select a game simple enough to be learned, played, and debriefed in a single session; (b) be sure workshop leaders have played it before introducing it to participants.

6. Topics that appeal to teachers of different grade levels can be scheduled at the same time. Topics that interest all teachers of a particular grade level must be scheduled at different times. Topics that teachers of all grade levels will see as useful should be featured in general sessions at "prime time."

No specific rules can be given for program-planning; there are too many local variables. A featured speaker may be available only on a particular day or at a particular time of day, for example. Appendixes D and E show two schedules used in actual workshops, based on determination of local needs, time constraints, and availability of special resources. Note that one involved collaboration with a museum that was presenting an exhibition of Japanese paintings to which classes of students were invited. Note, also, that neither included materials-creation sessions; time

constraints and district arrangements for staff development account for their omission.

WHAT FORMAT SHOULD BE USED?

Chosen themes and topics can be dealt with in several ways:

1. Lecture on one of the workshop topics, e.g. "Introduction to Japanese Literature," "Japan, an Economic Superpower." Possible presenters: a professor from a nearby university, the information officer of a Japanese consulate, a local businessman with Japanese interests -- anyone who, having engaged in specialized study of some aspect of Japan, can give a more objective and detailed analysis than is otherwise available to the participants. Ability to speak intelligibly and interestingly as well as authoritatively is an essential consideration when choosing any speaker.
2. Panel discussion on a workshop topic that logically includes several points of view, e.g. "Issues in U.S.-Japanese Relations," "Social Change in Japan." Possible presenters: a group of graduate students in East Asian studies, particularly students who have lived in Japan. It is desirable to explore availability, expertise, and public speaking ability of such resources before making firm decisions on workshop topics (a Japanese Ph.D. candidate in Business Administration probably would be more comfortable talking about comparative labor-management relations than the novels of Kawabata).

3. "Show and Tell" about some aspect of Japan, e.g. a film on Japanese home life, a flower arrangement demonstration, exhibits of materials available from Japanese consulates. Possible presenters: local teachers of Japanese social or cultural arts, a representative of JETRO (Japan External Trade Organization), a district teacher who has been to Japan on a Fulbright fellowship, university outreach persons who have prepared slide-illustrated units such as "Castle Towns and Samurai." Here, "native speakers" are particularly appropriate; workshop participants sometimes feel a lack of authenticity if members of the culture at the workshop's focus are not involved as presenters.
4. Games or simulations that provide an experience of intercultural relationships with the frustrations, problems, and dangers of misinterpretation that result from judging one culture's activities in another culture's frame of reference, e.g. Heelotia or Bafa Bafa. Possible presenters: teachers in the district who commonly use such devices in their regular teaching.
5. Materials/Methods tryout wherein teachers experiment with and evaluate instructional units and devices designed for classroom use, e.g. any of the units in Opening Doors or prepared by TJS. Teachers need to experience using materials and methods with each other before venturing to try them with their classes. Instructional units prepared by outreach or other sources, no matter how carefully pre-

tested, are like ready-made clothes that must be tried on and altered until they fit comfortably. It may be necessary to hold a series of follow-up meetings to explore available materials thoroughly. Possible presenters: university outreach coordinator or district teachers who have developed materials and experimented with ways of using them.

6. Materials/Methods creation wherein teachers, using what they have learned from lectures, panels, and "show and tell" sessions, develop materials and methods especially appropriate for their own classes. These creative sessions are the heart of any workshop that is to have substantial and lasting effects. They will require longer time frames, but surprisingly effective conceptual sequences can be started in a single session following a lecture (particularly if the lecturer stays to answer questions) or the showing of Teaching About Japan, a film designed specifically for workshop use.

WHAT UNDERSTANDINGS MUST BE REACHED WITH SPEAKERS?

Specialists who have agreed to lecture on specific topics need not be involved in general program planning, although they certainly should know where their topics fit into the over-all theme and should be invited to make suggestions. Whatever their topics, the following points will need to be clarified with all presenters of ideas and materials, as far in advance as possible:

1. The workshop theme, and where and how their topics develop it.
2. The workshop program, showing the exact place, date, and time of their scheduled participation.
3. Whether or not they will participate in follow-up materials/methods creation sessions.
4. Whether or not they will provide written handouts to accompany their lectures; if so, whether they will provide the total number that will be needed (specify the number) or a master copy for local duplication; date by which the handouts will be delivered to the organizing committee.
5. The physical resources they will need -- chalkboard, wall maps, projector (specific kind and model), display table or easel, dressing room (for costumed performers), etc.
6. Amount of honorarium; when and how it will be paid; amount and method of reimbursement for travel expenses.
7. Arrangements for transportation, lodging, and meals.

Usually, arrangements are best made in direct conversation, in person, or by telephone. However, an agreement MUST BE FOLLOWED IMMEDIATELY BY A WRITTEN MEMORANDUM summarizing the items listed above plus any other pertinent points.

HOW SHOULD HANDOUT, DEMONSTRATION, AND DISPLAY MATERIALS BE DEALT WITH?

1. Don't show or use anything that teachers won't be able to get or make for their own use in their own classrooms. Exception: adult-level materials that teachers can recognize as intended solely for teacher-learning situations.

2. Do provide copies of instructional materials, game rules, etc., that are demonstrated or used in participation exercises. If an item is commercially distributed or too expensive or too bulky for distribution at the workshop, provide explicit directions for procurement.
3. At the beginning of the workshop, distribute only those materials that will be needed during the day, including program and evaluation form. Hold all other materials until the end of the workshop, at which time they are exchanged for the completed evaluations. Include in the packet a list of sources of all the materials distributed or referred to in the workshop.
4. Special-interest materials usually are distributed at the session in which they are discussed. After each session, collect the extra copies. At the conclusion of the workshop, put those materials where they can be picked up by participants who missed the session, after they have turned in their evaluations.
5. If there is an exhibit room, put free materials, materials for sale, and display-only items on separate, clearly differentiated, supervised tables. Teachers are avid collectors of free materials and may inadvertently cause embarrassing or costly attrition.
6. Should publishers be invited to display and explain their wares? Too many variables make a recommendation impossible. Specific purpose of the workshop, number of anticipated

participants, size of the district from which participants are drawn, and number of days the workshop will run are factors that both workshop organizers and publishers must consider. In general, a weekend workshop is too concentrated to make book displays useful. A possible exception is when a publisher has or is considering a new or unusual product on Japan and can provide a knowledgeable editor to conduct an evaluative session on its use.

In any case, an annotated list of recommended publications should be included in the handout packet.

ARRANGEMENTS -- CREATURE COMFORTS

Cantril's hierarchy of human needs lists physiological satisfaction first; unless basic survival needs are satisfied, little attention is given to anything else. Consider:

1. Availability of hot and/or cold beverages at all times.

An urn full of coffee is fine if all participants are coffee drinkers. Usually, some aren't. More thoughtful is an urn of hot water and the ingredients for instant coffee, tea, or cocoa. Japanese green tea is available in tea bags and small packets.

2. Making lunch part of the program. Depending on circumstances, an o-bento (Japanese box lunch) can be catered or made a project for home economics cooking classes. Show John Nathan's film, Full Moon Lunch -- the daily life of a Tokyo family that makes box lunches -- while the participants eat. (For availability of the film, check with Peter

Grilli, Education Director, Japan Society, 333 East 47th Street, N.Y. 10017, or the Japanese Consulate.)

If this is not feasible, ask participants to bring bag lunches and provide some kind of dessert. But whatever your arrangements, don't let participants leave the workshop for lunch -- too much precious time is lost in coming and going, there will be stragglers, and attrition will take a toll. For socializing after the workshop, include a list of recommended restaurants (especially Japanese) in the materials packet.

3. Comfort of both smokers and non-smokers. In general, discourage smoking in meeting rooms. Don't let any session run longer than an hour without a break. Smokers who can't survive for an hour without lighting up can step outside.

4. Light, heat, ventilation, lavatories. Generally, school buildings score higher on all four than hotels and other public meeting places.

ARRANGEMENTS -- EQUIPMENT

1. Well before the workshop, send each person who will be presenting ideas, methods, or materials a check-sheet questionnaire on the equipment that will be needed for an effective presentation. List on it the items that can be supplied by the school district, specifying the kind and model to prevent disastrous mis-matches. (Sawyer slide trays won't fit on a Kodak carousel projector; cassette audio tapes can't be played on a reel-to-reel recorder; VHS videotapes can't be

used with a Betamax machine, and neither can fit a professional videotape machine.) If something esoteric is needed, ask if the presenter can bring his own.

2. Assign specific committee members to procuring, setting up, testing, maintaining and returning equipment in good condition to its point of origin. Have one person in charge as coordinator, armed with a list of all items, their serial numbers, date and place from which procured, date and place to which returned, and space for signature of person to whom equipment is returned.

3. Avoid shifting equipment any more than necessary. If possible, schedule in the same room the meetings that will need the same equipment.

4. Maintain a conspicuous, centrally located information center/command post/emergency room that is never left unattended. Equip it with everything that presenters and working groups might need -- duplicating machine and paper, typewriter, chalk, butcher paper, felt pens, masking tape, spare lamps and projectors (frequently, it is quicker to exchange machines than replace a burned-out lamp), extension cords, etc. Don't forget a first-aid kit. The elaborateness of this preparation will depend, of course, on the complexity and size of the workshop.

ARRANGEMENTS -- HOSPITALITY

1. Both presenters and participants should feel welcome and wanted. One of the most effective ways to achieve this is

to make sure people can get to and from the meeting place without discomfort. Out-of-town registrants should, at the least, be provided with maps and directions.

2. The help of a transportation committee will be particularly appreciated by program-presenters from out of town, particularly if they are carrying substantial quantities of materials. Meeting invited presenters at the airport, bus terminal, or hotel is not only a gracious gesture but ensures getting meetings started on time.

3. Self-stick get-acquainted badges should be provided at the registration table. A nice touch is to have pre-registrants' badges already filled out with name in both English and Japanese.

ARRANGEMENTS -- WHAT SHOULD GET SPECIAL ATTENTION DURING THE WORKSHOP?

According to Murphy's well-known law, "If anything can go wrong, it will." DON'T PANIC! Presenters and participants alike are remarkably resilient and resourceful; they wouldn't be teachers if they weren't. Your well-stocked command center will take care of most emergencies. If it doesn't, make a note for Next Time, and carry on.

In general, follow the common-sense basic rule for all multiple-session meetings: start and stop each session at precisely the announced times. Have a chairman in each session who will keep the group moving briskly on schedule. In the usually all-too-brief minutes for questions in

lecture and panel sessions, don't let participants make speeches under the pretext of asking questions. Instruct the chairman to interrupt politely, if necessary, with "What is your question, Mr. X?" Before questions are entertained, the chairman can announce ground rules, one of which is that each questioner begin by giving his/her name.

Be sure that scheduled times and places of all events are clearly posted, both centrally and at each meeting room. Changes should be both posted and announced.

A particularly tactful committee member should be selected to circulate frequently and quietly throughout the workshop, alert to situations that might lead to frustration or impatience. Good planning will minimize such situations but can't always prevent them.

Participants' evaluations are priceless aids to follow-up activities and planning for future workshops. You may or may not want one for each session; in any case, be sure that there is one for the workshop as a whole, to be exchanged for a packet of materials at the workshop's conclusion (see Appendix F for a sample program evaluation form).

AFTER IT'S OVER -- WHAT NEXT?

After the closing session's mutual congratulations and while the glow of achievement still shines, come the tasks that will have a great deal to do with the workshop's long-range effects. You have in hand (a) notes or recorded tapes

of the content of all sessions, (b) copies of all materials that were distributed, (c) participants' evaluation sheets, and (d) your own analyses of what went well and what didn't. There are five final tasks to complete before taking your well-earned rest:

1. Letters of thanks to all who contributed time, effort, expertise, and material aid. Don't overlook yourselves; letters to the workshop organizers should be prepared for the Board of Education members' and Superintendent's signatures.
2. Review and summary of evaluations and annotation of this workshop guide for Next Time. Distinguish between suggestions related to workshop procedures and comments on workshop content.

So that other workshop planners can profit from your experiences, please send a copy of your annotations to Elgin Heinz, c/o Charles von Loewenfeldt, Inc., 1333 Gough Street, Suite 6F, San Francisco, CA 94109. Include:

- . Place and date of workshop; name of coordinator.
 - . Number of participants: elementary teachers, secondary teachers, administrators, general public.
 - . A copy of the program.
 - . Evaluation of the usefulness of this guide for workshop planners and suggestions for improvement.
3. Financial report to funding agencies with a summary of the workshop's achievements.

4. Compilation of a file of the workshop's lecture notes, suggested activities, handouts, and other substantive materials for deposit in the teachers' library of your district for use by those who were unable to attend the workshop. This file should be routed to the library through the Superintendent and the Board of Education so that they can appreciate your achievements.

5. Initial planning for the follow-up workshop to be scheduled after teachers have applied and evaluated what they learned at this one. There needs to be an opportunity for exchange of experiences to maintain enthusiasm as well as to exchange lesson plans and procedures for their use.

APPENDIX A

WORKING GENERALIZATIONS FOR THE STUDY OF HUMAN CULTURES

(As abstractions, these statements are meaningless. Examine them in small groups, recalling, sharing, and discussing illustrative examples that confirm or deny the validity of each statement.)

1. The earth is a spaceship, a finite set of physical systems that condition and are conditioned by the activities of interdependent living organisms, particularly human beings.
2. Human needs and desires are basically the same in all cultures (culture: the value system and life style that a group consciously or unconsciously feels necessary for its identity and/or survival. The term may be used with reference to identifiable groups as large as the 900 million Chinese "sons of Han" or as small as an ethnic enclave in an American city). Cultural differences arise as people decide how best to satisfy their needs and desires in their particular environment or set of circumstances.
3. People in any culture act rationally (i.e., in ways they believe will produce practical benefits).
4. All people have roles and rules. Roles and rules vary according to how people have decided to satisfy their needs and wants.
5. All people have human dignities and values that must be respected.
6. Life is a continuous succession of choices or decisions made according to consciously or unconsciously held concepts. Decision-making ends only with death.
7. A culture may be successful (pro-survival) or unsuccessful (contra-survival). If unsuccessful, it dies.
8. A culture may be satisfactory or unsatisfactory. If unsatisfactory, it is changed ("successful" and "satisfactory" are not the same; people may be so satisfied with their unsuccessful culture that they defend it passionately even while they are dying as a result of its failure).
9. Every society, however egalitarian in theory, is composed of dominant and subordinate groups (basic example: adults and children) that may or may not be ethnically distinct. But no group, cultural, political, economic, or ethnic, either historically or at present, has had or can claim a monopoly of the dominant position. Social mobility may be resisted but exists in all societies.
10. All cultural and/or ethnic groups of a region, whether parallel or hierarchical, are interlocked in a common system.

11. Any culture or subculture (including "ours") can be understood only by comparison with other cultures.
12. Individuality or identity can be conceptualized only within a group; individuality is not observable without comparison and contrast.
13. The sense of identity is expressed in observable cultural attitudes and behavior. Pressure for behavioral change may be interpreted by the individual or group as a threat to identity.
14. Historically, both remotely and recently, people of all cultures have learned from each other and will continue to do so.
15. Cultural and ethnic diversities are essential sources of creativity and enrichment to all individuals and groups in any system or society.
16. Effective responses to social problems are more likely to be achieved when diversity is recognized and valued.
17. Human interdependence -- conditioned by diversity, accelerating change, and problems of conflict management -- sometimes is obscured by emotional commitments to regional, national or cultural/ethnic subgroups.

APPENDIX B

PRODUCTION OF NEW MATERIALS

To this point, the assumption has been that you plan to use some of the well-designed and classroom-tested materials that have appeared in recent years; that your workshop is intended to promote competence and confidence in their use. In such a workshop, you are examining supportive resources and planning the integration of existing units and their concepts into an existing curriculum. The workshops held by Stanford-based TJS (Teaching Japan in the Schools) are of this type. TJS has used graduate students specializing in Japanese studies to work with both professors and classroom teachers to produce effective units on Japanese language, literature, the role of women, stereotypes, and folktales. These units have been the substantive elements for workshops in which teachers try the materials on themselves and each other before taking them into their classrooms.

For various excellent reasons, however, you may want to produce your own materials. The following pages may be helpful -- they summarize two decades of collective experience in materials-production workshops. The didactic format is not intended to be authoritarian -- it is a matter of convenience. You will, of course, on the basis of your own experience, add, subtract, modify, or ignore.

REMINDERS ON PREPARATION OF MATERIALS FOR CLASSROOM USE

1. Make use of the latest findings of scholarly research rather than sources already available to teachers in the field.
2. Be analytical; the merely descriptive either repeats the readily available, reinforces stereotypes, or leaves the user with unanswered questions.
3. Present the subject not only for its own sake (a perfectly valid objective for the research scholar) but as a key to the premises on which people base or have based their thought and actions.
4. Back up every generalization with specific examples. A generalization has meaning only to a person who has data referents for it.
5. Include materials and devices that make students evaluate (or at least recognize) their own assumptions. For example, see the activities in *THE RACIST READER* by Gary E. McCuen (Greenhaven Press, P.O. Box 831, Anoka, Minn. 55303).
6. Materials dealing with concepts must also explain the Western ideas with which the Japanese concepts are being compared or contrasted; most students are unaware of their own cultural assumptions.

7. Make comparative cross-references to parallels in the West wherever possible. Japanese feudalism can be compared with Western and both with the urban youth gangs in the U.S. and Japan. Note that these are not necessarily equated -- reasons for differences are as important as reasons for similarities, and sometimes explanations will be needed for different sources of similar phenomena.
8. Include all the content and all of the specific devices needed for the successful presentation of the unit's concepts. Don't merely suggest the use of, but include pictures, map overlays, illustrative anecdotes, etc. Technically complex or expensive materials that can't be included should be described in detail so that the prospective user can assess their usefulness without preview. Give sources and costs.
9. Use attention-getting and attention-directing devices -- captions, underlining, marginal notes, interpolation of leading and open-ended questions, etc. Avoid the encyclopedic style.
10. Use autobiographical readings. Students may or may not empathize, but they will recognize real people who have had actual experiences at identifiable places and times.
11. Direct the unit, insofar as possible, to specific ability levels. Many otherwise excellent materials fail because they try to appeal to too wide a range of abilities or interests. On the other hand, provide as many suggestions and cross-references as possible to encourage use of the unit in many different classes and contexts within a given ability level.
12. Provide annotated bibliographies. Without annotation, a bibliography is useful only to the compiler. If materials are on several levels of complexity, make the differences clear. Emphasize sources available to the non-specialist.
13. Most important of all, design lessons so that students are active participants, not passive recipients.

APPENDIX C.1.

SELECTION OF READINGS

Textbooks are needed in many social studies courses to provide a frame of reference and a sense of continuity. But even the best textbooks present students with predigested information organized according to a predetermined point of view or set of values. This encourages students to accept textbook content as the totality of that which is necessary and true in any given course. To overcome this tendency, we can use readings that express various points of view -- that are written by participants in an event of social or historical significance.

Carefully selected, readings will help develop the characteristics commonly considered major goals of education: (1) thinking instead of memorizing, (2) asking, "Why does it happen?: instead of "What happened?", (3) deriving or discovering rules and regularities as well as applying them, (4) trying different approaches to or methods of solving a given problem, (5) finding relationships rather than accumulating "facts". Choosing readings that will be useful in achieving these aims can be facilitated by checking them with the following questions:

1. Can students understand the material? Sometimes an item can be edited or rewritten to make it comprehensible without losing the flavor of the original.
2. Is the reading short enough to be read and discussed within a single class period? Sometimes a longer item can be assigned as homework if the students understand what they are looking for as they read. Or the class may be divided into small groups, each responsible for a part of the reading.
3. Is the reading a primary source? If not, does the writer say anything that couldn't be said better and more economically in the direct narrative or exposition of a textbook?
4. Is the reading relevant to a specific problem or topic?
5. Does the reading present the observations and values of a participant in the problem or event being studied? For example, the description of the introduction of firearms into Japan in deBary (ed.), Sources of Japanese Tradition (N.Y., Columbia U., 1958, pp 317-321).
6. Does the reading show people as they see themselves? The insight can be unconscious, as in Murasaki Shikibu's Tale of Genji (new tr. by Edward Seidensticker, Knopf, 1976; "classic" tr. by Arthur Waley, Modern Lib., 1960), or consciously self-evaluative, as in Uchimura Kanzo's "How I Became a Christian" (deBary, Sources, pp 848-852).

7. Is the reading interesting? Does it include enough personal, human-interest, specific experiences for students to develop a sense of involvement?
8. Are documentary readings necessary? They tend to be arid and abstract, full of legalistic details that obscure main points. Generally, they can be summarized. Key passages can be quoted to aid comparisons.
9. Have readings been selected to represent more than one point of view or set of values? This is essential if students are to develop analytically.

APPENDIX C.2.

SELECTION OF FILMS AND FILMSTRIPS

1. Is the film accurate for the time and place it purports to deal with?
2. Does it reinforce or contradict information the class has received from other sources? Contradiction is not necessarily undesirable; but, when it occurs, it must be a topic for class discussion.
3. What is the editorial position, point of view, or bias of the picture? Of the narration? When and by whom was the film made? Commercial producers of films for school use are fond of claiming rigorous objectivity. Ha! (Many districts still have a fascinatingly schizoid film on modern China that, pictorially, is a tribute to agricultural and industrial productivity; the narrative is a monologue denigrating China's people and political system).
4. Does the film expose or reinforce stereotypes?
5. Does it do anything that could not have been done more effectively by other means?
6. What preliminary briefing will students need to create a context of receptivity and comprehension for the film?
7. Are there symbolic elements or sequences that students should be alerted to look for?
8. What responses are aroused by this film? Are they the ones you anticipated? Are your affective objectives reinforced or confused by the film?
9. Should the entire film or only selected parts be shown? Will the film need to be seen more than once?
10. What further investigation, research, or references to other sources does this film suggest or need?
11. Teachers with advanced students may wish to use TV programs made by Japanese for Japanese audiences, where available, such as channels 20 and 26 in the San Francisco Bay Area. These can be made into video tapes and adapted to classroom use.

APPENDIX C.3.

SELECTION OF SIMULATIONS

by Kay Sandberg, Coordinator, TJS, Stanford, University

In any cross-cultural or single-culture workshop, it is important to give participants an experiential idea of contact between cultures or life in the country one is discussing. Simulation games answer this need and have the further benefit, if used early on in a program, of "breaking the ice" by giving players an opportunity to interact intensively in a short period of time on a one-to-one basis.

A sample of simulations suitable for high school students and adults is available. All have been classroom-tested and serve numerous learning objectives, from analysis of American cultural behavior and rules to the feeling of a foreigner in a new cultural setting. Special features of each one are included below.

1. Heelotia - a one-hour introduction to cross-cultural encounters where the group is divided into two, representing two different cultures. Individual players from both groups, Heelots and Hokies, visit each other for brief periods to learn each other's way of life and report back to their own team. After both sides have had an opportunity to experience the new culture and establish their own cultural identity the game is brought to a halt and the important debriefing process begins. During their discussion of the game, participants' interpretations of their own and the "foreign" culture are explained, and players are asked to share their feelings while participating in the game. Strategies for learning about other cultures and the need for exercising caution in interpreting another way of life based upon a brief encounter and no knowledge of each other's "language" are also focal points of the discussion. Contact the Bay Area China Education Project of Stanford University for details.
2. Ba Fa, Ba Fa (elementary school level version: Ra Fa, Ra Fa) - this is a two-hour commercially available game which makes the same essential points and has the same format as Heelotia, with perhaps greater difference existing between the two imaginary cultures. There are also more cultural rules to learn. Perhaps more so than in game #1, players are given more cause to reflect on themselves as cultural beings and how personality relates to social expectations. Issues of sexism and relationship between the sexes are also a focus of the simulation.
3. Albatross - this lengthy simulation (2 hours minimum) is even more in-depth and intense than #2 above. Developed by members of the Experiment in International Living staff, the emphasis is on skill development for learning about another culture when traditional

3. (continued)

means of communication are closed. Unlike Heelotia and Ba Fa, Ba Fa, the group is not divided into two teams of equal members; rather two well-trained people (usually workshop staff) represent the Albatrosian: a culture. All others are guests of the exotic Albatrosians.

This simulation is the most elaborate of those reviewed in terms of set-up and creation of the atmosphere of a new culture, and is therefore, perhaps most dramatic for participants. The debriefing exercise at the conclusion of the game itself makes several key points regarding observation and interpretation of what one sees, particularly the role and status of males and females, and also useful in developing sensitivity to food and etiquette in a new cultural setting.

4. Living in a Global Age - this simulation of trade between nations is a more general introduction to cross-cultural encounters in the marketplace and beyond. Unlike the first three, the emphasis is not on learning culturally-specific rules, but on interaction with two other "nations" on the basis of the same rules and strategies for assessing and subsequently, seeking to acquire one's needs as quickly and efficiently as possible.

The game is designed so that there are enough flashlight parts to make three complete, working flashlights, and all must trade for the parts they need. Since one team has most of the batteries and another most of the technology (represented by various parts and lightbulbs), parallels can be drawn between the simulation and the global marketplace today. "Global Age" was developed by Teaching Japan in the Schools (TJS) in adapting an exercise originally created by the Center for Global Perspectives (now, Global Perspectives in Education). TJS may be contacted for details.

A Cautionary Note About Simulations

The following must be kept in mind in order to assure success:

1. Know your audience and time limitations - be sure to leave enough time for, and have an experienced debriefer lead, the summary discussion to make relevant points based on the game and help participants deal with their feelings regarding the game and themselves. If someone in the group doesn't want to play (there usually is at least one), make that person a recorder of events and/or strategies of culture learning.
2. Setting is a very important part of creating a simulated environment. For games #1 and 2 preceding, one needs two separate rooms, a moderator for each group and someone to keep the game running according to schedule. Albatross needs a room that can be partially

2. (continued)
darkened and will be quiet throughout. Since setting the scene is particularly important in this game, all details must be worked out and tried in advance of playing. Finally, for game #4, three interconnecting rooms or one very large room would be ideal in promoting trade between groups.
3. Size of the group is also very important. In general, the above-mentioned simulations should be run with no more or less than 25-30 people. The exception is Albatross, which should be limited to approximately 15-20, making sure that the group contains both males and females.
4. Finally, it is important to emphasize throughout that the simulation is only a game, and should be considered no more or less than a simulated, therefore artificial exercise to be enjoyed and learned from in a concentrated, dramatic way. No existing culture is actually being simulated.

APPENDIX D

CASE HISTORY: Preparation of "Perspectives on Japan", a Workshop for Teachers Presented in San Francisco, CA, on April 12, 1980, coordinated by Kay Sandberg, TJS.

Design Checklist

1. Goals of sponsoring organizations.
2. Expectations and felt needs of participants.
3. Background of participants, particularly whether they have attended previous workshops and done a particular simulation.
4. Striking a balance between experiential and more passive exercises.
5. Special features and limitations of setting, particularly if the workshop is held at a museum or special meeting site.
6. Inclusion of a variety of audiovisual materials and availability of these aids to teachers.
7. Participants' expectations regarding further advice and/or materials (teaching units, bibliographies, etc.) necessary to replicate an exercise in their own classrooms.
8. Special talents or features of the organization(s) sponsoring the workshop -- for example, guest speakers, panel(s) of students or guests from the culture featured, etc.
9. The over-all flow of the program, leaving time for coffee breaks, discussion and questions, and perusal of any book or artifact display.
10. An evaluation element -- time and a means for participants to assess the workshop (also useful in planning subsequent programs).
11. If possible, an introduction to food of the culture -- lunch and/or snacks should be provided (with an explanation of each dish); list of recommended restaurants in the area.

Implementation Checklist

1. Construct a timeline for completing various tasks, always leaving at least one more week for completion than initially estimated. (see sample timeline).
2. Estimate costs on a preliminary budget, with categories for publicity (production of flyers or brochures, posters, etc., and mailing costs), rental of space and/or audio-visual equipment, printing (teaching materials, program, evaluation, etc.), honoraria for guest speakers, miscellaneous supplies, etc.
3. Make an equipment-and-supplies list, including spare projector bulbs, batteries, etc. (This is useful in returning as well as setting up equipment.)
4. Keep a record of all correspondence and memos; although guest speakers are best contacted by phone or in person, be sure to confirm in writing that which you agree to, from subject matter of presentation to the honorarium.
5. Decide in advance upon room arrangements (chairs, chalk-boards, desks, etc.) and who will be responsible for set-up.
6. Make a chart of staff responsibilities, both for the workshop itself and pre-workshop duties; discuss these individually.
7. In designing the evaluation form, be sure that it reflects the overall goals of the workshop and gives participants an opportunity to suggest improvements for the workshop as a whole and for specific sessions.
8. Wherever possible, have written materials available which will enable participants to recreate exciting sessions in their own classrooms and will refresh their memories after the workshop has ended. A short annotated bibliography is also helpful in this regard. Such materials may either be distributed session by session, or in a packet to be given out at the end of the program.

PREPARATION TIMELINE

(Note that all times are for completion of task, not commencement)

To Do

To Be Completed

Publicity

**Brochure (Copy)
News release copy (Copy)
Publicity of cooperating
organizations

8 wks ahead; mail 5 wks ahead
3-4 weeks
4-8 weeks (check deadlines)

Printed Materials to Typesetter/Printer

Basic teachers' packets
Letter of confirmation to
speakers & participants
Day's program & evaluation form
Other materials for registration
packet
Teaching units/slides & tapes

3 weeks
4 weeks
10 working days
10 working days
10 working days

Purchase Supplies

Coffee, tea, cookies, etc.

1 week

Check Equipment

Tape recorder, movie and slide
projectors, etc.

4 days

Other Arrangements

Reserve Green Room, Auditorium;
notify museum guards
Order box lunches; send conf.
letter
Book display(s) (Consulate,
JACP, etc.); send conf. letter
Set up workshop

12 weeks
4 weeks
6 weeks
1-2 days

**Steps To Brochure Completion:

Send draft of copy to co-sponsors
Contact printer + layout artist
Decide artwork, check copyright
Make final changes on draft
Meet again with printer
Lay out and correct copy w/
artwork
Send mock-up to museum
Approve galley copy
Print brochure
Mail brochure from WAC
Send brochures to coop. org's.

8 weeks
8 "
8 "
7 "
7 "
6 "
6 "
6 "
5 "
5 "
5 "



PERSPECTIVES ON JAPAN

A Workshop on Japan for Teachers



**Saturday, April 12, 1980
Asian Art Museum of San Francisco
Golden Gate Park, San Francisco, California**

PERSPECTIVES ON JAPAN

Co-Sponsored by

Asian Art Museum of San Francisco
Bay Area Global Education Program

In cooperation with

East Bay Council for the Social Studies
The Japan Society of San Francisco
San Francisco Council for the Social Studies
San Mateo County Council for the Social Studies

Experience a stimulating Saturday on Japan at the Asian Art Museum. This conference for precollegiate educators focuses on introducing materials and methods on teaching Japan at the elementary and secondary level. Each participant will be given a complete teaching packet.

The Program also includes

... A lecture on Japanese art and related cultural themes, followed by

... Docent-led tours of the Asian Art Museum exhibit, "Song of the Brush: Japanese Paintings from the Sano Collection" (Japanese ink paintings from the 14th-19th centuries).

... A delectable obento (box lunch) to be enjoyed while learning new teaching tips from Elgin Heinz, the noted authority on Asia and a former Bay Area classroom teacher. (Box lunch is optional and must be ordered in advance.)

... A Haiku Writers' Workshop under the spring foliage of Golden Gate Park (optional).

... An opportunity to preview "Farm Song," the widely acclaimed sequel to "Full Moon Lunch" by famed Bay Area producer/director John Nathan.

PROGRAM

9:00 - 9:30 a.m.

9:30 - 9:45

9:45 - 10:30

10:30 - 10:45

10:45 - 11:45

11:45 - 1:15 p.m.

1:15 - 2:15

2:15 - 3:30

3:30 - 3:45

Registration and Coffee; Book Display
Welcome and Introductions

Lecture: The Historical and Aesthetic Context Behind "Song of the Brush"
Guest Lecturer: Dr. Susan Mattieoff,
Associate Professor, Asian Languages,
Stanford University

Coffee

Museum Tour: "Song of the Brush"
or

Unit Demonstration:
Castle Town Life, An Introduction to
Tokugawa Japan (secondary)

Japanese Lunch/"Teaching About
Japan" (film)

Guest Speaker: Elgin Heinz

Museum Tour: "Song of the Brush"
or

Unit Demonstration:
Images of Japanese Women
(secondary)

or
Haiku Writing Workshop
(elementary/secondary)

"Farm Song" (film)/The Japanese Family
(discussion)

Evaluation

Registration for the program and Japanese lunch is required in advance and will be closed on April 4, 1980. You will receive notification of receipt of completed registration form and fees.

Cover Artwork:

Photos courtesy Asian Art Museum of San Francisco.

REGISTRATION

Registration will be limited and honored in order of receipt. Please mail this form and registration fee to the address below by April 4, 1980.

The School Program
World Affairs Council
312 Sutter Street, Suite 200
San Francisco, California 94108
Phone (415) 962-2541
Attention: Ms. Kerry McKinney

Last Name _____ First _____

Home Address _____

Name of School/District _____

() _____
Home Phone Number

Please Check One:

- ☐ Elementary (K-6)
- ☐ Secondary (7-12)
- ☐ Other (please identify)

Please Check One:

- ☐ Morning Museum Tour
- ☐ Afternoon Museum Tour
- ☐ I do not wish a Museum Tour

Please make checks payable to the World Affairs Council.

- ☐ Workshop and complete teaching packet \$10.00
- ☐ Workshop, teaching packet and Japanese lunch ... \$15.00

Since this workshop should qualify for district in-service credit, inquire at your district office.

SONG OF THE BRUSH

Japanese paintings from the Sano Collection

April 8 - May 25

This special traveling exhibition from a distinguished private collection focuses on three important schools of Japanese painting from the 14th-19th centuries. Sixty-nine works represent Suiboku-ga (ink painting) of the Muromachi (1333-1568) and Momoyama (1568-1603) periods; Zengo or Zen Buddhist painting of the Edo (1603 - 1867) period; and Nanga, or literati, painting of the 18th - 19th centuries. To arrange for a school tour of the exhibition for your class, call the Docent Council office at (415) 387-5922.

About the Bay Area Global Education Program

The Perspectives on Japan workshop is an activity of the Bay Area Global Education Program (BAGEP) funded in part by grants from the U.S. Office of Education and the Hewlett, Gerbode, San Francisco, and Columbia Foundations. Teaching Japan in the Schools is one of the component projects of the Stanford Program on International and Cross-Cultural Education (SPICE), a member of the BAGEP consortium. SPICE is a joint program of the Center for Research in International Studies and the School of Education, Stanford University.

APPENDIX E

AN ALTERNATIVE PROGRAM* NIHON: A WORKSHOP FOR TEACHERS

Reno, Nevada May 9-10, 1980

Friday, May 9

- 6:00 Registration
- 6:30 Introduction to the Program
- 6:45 Teaching About Japan in a Global Age: Lecture
- 7:00 Living in a Global Age: Simulation
- 8:30- Growing Up Japanese: Film and Discussion
- 10:00

Saturday, May 10

- 8:30 Coffee
- 9:00 Japan, A Century of Modernization: Lecture
- 10:15 Break: Japanese Radio Exercises
- 10:30 Sections, Choose One:
East Meets West: Slide Show (Secondary)
At the Foot of Mt. Fuji: Film (Elementary)
- 11:30 Lunch/Full Moon Lunch: Film and Discussion
- 1:00 Sections, Choose One:
Haiku (Elementary or Secondary)
Calligraphy (Elementary or Secondary)
- 2:00 Break
- 2:15 Sections, Choose One:
Folktales of Japan (Elementary)
Contemporary Japan (Secondary)
- 3:15 Break: Japanese Radio Exercises
- 3:30 Methods of Teaching About Japan: Film and Discussion
- 4:30- Summary Panel/Evaluation
- 5:30

* Organized by Kay Sandberg, TJS

APPENDIX F PROGRAM EVALUATION FORM

WORKSHOP TITLE _____ DATE _____

Please rate today's workshop according to the following categories and exchange this evaluation for a packet of materials at the Information Center as you leave.

NAME _____ SCHOOL _____ GRADE _____
SUBJECT _____

1. What was the strongest feature of the program? Please explain.

2. What was the weakest feature of the program? Please explain.

3. Please rate the overall program on the following categories:

not informative	1	2	3	4	5	highly informative
not useful	1	2	3	4	5	very useful
not interesting	1	2	3	4	5	very interesting
poorly organized	1	2	3	4	5	well organized

4. How will you use the activities and materials of the program?

5. What suggestions can you offer for improvement of programs of this type?

Thank you for your comments and suggestions!

(NOTE: A similar evaluation sheet can be distributed and collected at each program session. Such evaluations are priceless aids to follow-up activities and planning for future workshops.)

APPENDIX G SOURCES OF RESOURCES

All of the organizations listed below are interested in helping teachers. None, however, is independently wealthy; all are understaffed and all must account to their funding agencies for the services they perform and materials they distribute. To help them to help you:

1. As soon as the decision is made to have a workshop and the overall theme or topic is chosen, phone or write for descriptive lists of the kinds of materials and services available. If possible, make appointments to visit your nearest outreach center and Consulate.
2. "Free" materials have become expensive for their producers. Request only items that you need. Explain how the materials will be used. Allow plenty of lead time; don't ask for materials by return mail.
3. After the workshop, follow with a note of appreciation, a copy of the program, indicating how the materials were used, and participants' comments on what new materials they would like to see developed.

JAPANESE ORGANIZATIONS

1. Embassy of Japan, 2520 Massachusetts Ave., Washington, D.C. 20008
2. The Japan Foundation, 600 New Hampshire Ave., Washington, D.C. 20037
3. Consulates General of Japan:
 - a. 909 W. 9th Ave., Anchorage, Alaska 99501
 - b. 400 Colony Square Bldg., 1201 Peachtree St. N.E., Atlanta, Georgia 30361
 - c. Federal Reserve Plaza, 600 Atlantic Ave., Boston, MA 02210
 - d. Water Tower Place, Suite 950E, 625 N. Michigan Ave., Chicago, IL 60611
 - e. 1742 Nuuanu Ave., Honolulu, Hawaii 96817
 - f. 504 First City National Bank Bldg., 1021 Main St., Houston, Texas 77002
 - g. 2519 Commerce Tower, 911 Main St., Kansas City, MO 64105
 - h. 250 E. First St., Los Angeles, CA 90012
 - i. 1538 International Trade Mart, 2 Canal St., New Orleans, LA 70130
 - j. 1 Citicorp Center, 44th Fl., 153 E. 53rd St., New York, NY 10022
 - k. 2400 First National Bank Tower, 1300 S.W. Fifth Ave., Portland, Oregon 97201
 - l. 1601 Post St., San Francisco, CA 94115
 - m. 614 Norton Bldg., 810 Second Ave., Seattle, WA 98104
 - n. Guam International, Trade Center Bldg., Tamuning, Guam 96911
 - o. Nouru Bldg., Susupe, Saipan, Marianas Is., 96950

4. Japan National Tourist Organization:

- a. 333 North Michigan Ave., Chicago, IL 60601
- b. 1420 Commerce St., Dallas, TX 75201
- c. 2270 Kakakaua Ave., Honolulu, HI 96815
- d. 624 South Grand Ave., Los Angeles, CA 90017
- e. 45 Rockefeller Plaza, New York, NY 10020
- f. 1737 Post St., San Francisco, CA 94115

5. Japan Air Lines, Ltd.

- a. Palmer House Bldg., 115 South State St., Chicago, IL 60603
- b. 555 West 7th St., Los Angeles, CA 90014
- c. 655 Fifth Ave., New York, NY 10022
- d. Powell Street, San Francisco, CA 94102
- e. 919 17th St. N.W., Washington, D.C. 20006

6. Japan External Trade Organization (JETRO)

- a. 230 N. Michigan Ave., Chicago, IL 60601
- b. 1st Floor, World Trade Center, 2100 Stemmons Freeway, Dallas, TX 75253
- c. Melrose Bldg., 1127 Walder St., Houston, TX 77002
- d. 24th Floor, Bank of America Tower, 555 S. Flower St., Los Angeles, CA 90071
- e. 1737 Post St., San Francisco, CA 94115

7. International Society for Educational Information, Michiko Kaya, Director, Kikuei Bldg., N. 7-8, 2-chome, Shintomi, Chuo-ku, Tokyo, Japan

NATIONAL RESOURCE CENTERS

- * 1. Asia Society, Inc., Education Department, 133 E. 58th St., New York, NY 10022. Timothy Plummer, editor of FOCUS ON ASIAN STUDIES.
- 2. Asian Studies Curriculum Center, New York University, 637 East Bldg., New York, NY 10003. Donald Johnson, Director.
- 3. Japan Society, Inc., Education Department, 333 E. 47th St., New York, NY 10017. Peter Grillo, Director.
- * 4. Service Center for Teachers of Asian Studies, 29 West Woodruff Ave., Columbus, Ohio 43210.

REGIONAL OUTREACH CENTERS

Amherst College, East Asian Studies Program, Amherst, MA 01002

Columbia U., East Asia Center, International Affairs Bldg., 420 W. 118th St., New York, NY 10027

Earlham College, Center for East Asian Studies, Richmond, IN 47374

- Harvard U., Children's Museum, East Asian Education Project, Jamaica-way, Boston, MA 02130
- * Indiana U., East Asian Studies Center, 248 Goodbody Hall, Bloomington, IN 47405
 - * Oberlin College, East Asian Studies, King Bldg. 141, Oberlin, OH 44074
 - Ohio State U., School and Community Outreach Program on Asia, 308 Dulles Hall, 230 West 17th Ave., Columbus, OH 43210
 - * Princeton U., East Asian Studies, 211 Jones Hall, Princeton, NJ 80540
 - SASASAAS (South Atlantic States Association for Asian and African Studies, U. of North Carolina, Charlotte, NC 28223
 - * Stanford U., Teaching Japan in the Schools (TJS), Room 200, Lou Henry Hoover Bldg., Stanford, CA 94305
 - Towson State U., ASIAYAN, Baltimore, MD 21204
 - UCLA, Curriculum Inquiry Center, Graduate School of Education, Los Angeles, CA 90024
 - * U. of Arizona, Dept. of Oriental Studies, East Asia Center, Old Law Bldg., Tucson, AZ 85721
 - * U. of Chicago, Center for Far Eastern Studies, Chicago East Asian Resources and Education Center (CHEARAC), Chicago, IL 60637
 - U. of Denver, Center for Teaching International Relations, Denver, CO 80201
 - * U. of Hawaii at Manoa, East Asian Language and Area Center, Moore Hall 315, 1890 East-West Road, Honolulu, HI 96822
 - * U. of Michigan, Project on East Asian Studies in Education, 108 Lane Hall, Ann Arbor, MI 48104
 - U. of Missouri, Asia Resource Center, 8001 Natural Bridge Road, St. Louis, MO 63121
 - U. of Northern Iowa, Malcolm Price Laboratory School Cedar Falls, IA 50613
 - U. of Oregon, Asian Studies Dept., Eugene, OR 97403
 - * U. of Texas, Center for Asian Studies, TEXPERA (Texas Program for Educational Resources on Asia), SSB 310, Austin, TX 78712
 - U. of Toronto, Joint Centre on Modern East Asia, Roberts Library, Toronto, Canada 14213
 - * U. of Virginia, East Asian Language and Area Center, Charlottesville, VA 22901
 - * U. Of Washington, East Asian Recource Center, 170 Lewis Hall Annex, Seattle, WA 98101

World Affairs Council, John Wanamaker Third Floor Gallery, 13th & Market Streets, Philadelphia, PA 19107

* World Affairs Council of Northern California, School Services, 312 Sutter St., San Francisco, CA 94108

* Yale U., Council on East Asian Studies, Box 13A, Yale Station, New Haven, CT 06520

* These centers have prints of the film Teaching About Japan, as do the other following organizations.

NOTE: Personnel of these organizations change frequently; the organizations themselves appear and disappear as funding shifts. We would appreciate hearing of your experiences in locating and using resource centers in your area.

OTHER ORGANIZATIONS (Which Received Prints of the Film Teaching About Japan in 1977, 1978 & 1979)

- ALABAMA:** Social Studies Specialist, Alabama Dept. of Education, Ayers Hall, Jacksonville State University, Jacksonville, AL 36265
- CALIFORNIA:** East Asia Resource Materials Center, San Jose State University, c/o Dept. of History, San Jose, CA 95192
- FLORIDA:** School of Education, Florida International University, Tamiami Campus, Miami, FL 33199
- GEORGIA:** Educative Media, Film Library, Georgia Center for Continuing Education, University of Georgia, Athens, GA 30602
- IOWA:** Social Studies Consultant, Mississippi Bend Area Education Agency, 2604 West Locust, Davenport, IA 52804
Dept. of East Asian Languages and Literature, 314 Gilmore Hall, University of Iowa, Iowa City, IA 52242
- KENTUCKY:** Dept. of Curriculum and Instruction, College of Education, University of Kentucky, Lexington, KY 40506
- LOUISIANA:** Supervisor of Social Studies, Louisiana Dept. of Education, P.O. Box 44064, Baton Rouge, LA 70804
- MINNESOTA:** East Asian Studies Program, c/o History Dept. Macalester College, St. Paul, MN 55105
- MISSISSIPPI:** Social Studies Consultant, Mississippi Dept. of Education, P.O. Box 771, Jackson, MS 39205
- MONTANA:** Social Studies Education Consultant, Office of Public Instruction, Montana Dept. of Education, State Capitol, Helena, MT 59601

NORTH CAROLINA: Department of Modern Foreign Languages, School of Arts and Sciences, Western Carolina University, Cullowhee NC 28723

NORTH DAKOTA: State Film Library, North Dakota State University, University Station, Fargo, ND 58102

OKLAHOMA: Social Studies Specialist, Oklahoma Department of Education, 2500 North Lincoln, Oklahoma City, OK 73105

OREGON: Oregon State Department of Education, c/o Clifford Cook, Sprague High School, 2373 Kubler Road, South Salem, OR 97302

SOUTH DAKOTA: Director of Social Studies, South Dakota Department of Education, Division of Elementary and Secondary Education, New States Office Building, Pierre, SD 57501

TENNESSEE: Social Studies Specialist, Tennessee Department of Education, Division of Instructional Services, Memphis State University, Memphis, TN 38152

WISCONSIN: South Asian Area Center, 1142 Van Hise Hall, 1220 Linden Drive, Madison, WI 53706